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MAR. 21, 1941

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JAZZ INFORMATION

VOLUME TWO, NUMBER FIFTEEN
MARCH 21, 1941

ANNOUNCEMENT

We are compelled to announce with regret that with this issue, JAZZ INFORMATION temporarily suspends publication. When the last copy of Volume Two, Number Fifteen is in the mail, the Editor will slip off to spend the next few weeks in the quiet seclusion of a hospital bed. Considerations of health make this vacation a necessity, and when the Editor takes a vacation JAZZ INFORMATION doesn't come out.

This suspension is only temporary. Our fourth Limited Edition reissue will be announced in the next issue, which will be in your hands early in May. Scheduled for publication in that issue and succeeding ones are Hugues Panassie's article on Jelly Roll Morton; a satirical piece by James Higgins; Wesley M. Neff's biography of George Mitchell and Ross Russell's biography of James P. Johnson; Robert Quinlisk's reviews of reissues, and a full set of our usual features.

Please be patient during our month of silence. When you see JAZZ INFORMATION again, it's going to be better than ever.

Eugene Williams

ON THE COVER: EDMOND HALL, whose new Blue Note records are reviewed in this issue. Photo by Otto Hess, New York.

What's New in Jazz...

JIMMY MACPARTLAND IS PLAYING IN NEW YORK for the first time in many years. The Chicago trumpet opened at Nick's, in Greenwich Village, with a group of local musicians on March 9. MacPartland replaced Bobby Burnet's band.

With MacP when he opened were Frank Orchard, valve trombone (an ex-salesman, Orchard is playing his first professional job on trombone in this band); Pee Wee Russell, clarinet; Mel Powell, piano; Eddie Condon, guitar; Frank Ray, bass, and Harry Jaeger, drums. George Wettling and Joe Sullivan have now replaced Jaeger and Powell, while Clyde Lombardi is the new bass player. Bassist Artie Shapiro, expected to join MacPartland, is subbing for Sid Weiss in Tommy Dorsey's band.

MILT GABLER'S JAM SESSIONS AT RYAN'S, on 52nd Street in New York, are continuing every Sunday afternoon (from 5 to 8 o'clock) with great success. On March 2 the alternating bands were 1) Marty and Joe Marsala, Coleman Hawkins, Joe Sullivan, Eddie Condon, Al Morgan and Zutty Singleton; 2) Red Allen, J. C. Higginbotham, Edmond Hall, Dave Bowman, Jack Bland, Al Morgan and Sidney Catlett. Hot Lips Page performed several numbers with Joe Sullivan at the piano, Pop Foster, bass, and George Jones, drums.

On March 9, Jimmy MacPartland made his first New York appearance at Ryan's, playing with George Brunies, Pee Wee Russell, Mel Powell, Eddie Condon, Keller on bass, and Zutty. The second band featured Sidney Bechet with Lips Page, J. C. Higginbotham, Joe Sullivan, Al Morgan, Jack Bland and Zutty. The following week Gabler presented Muggsy Spanier, George Brunies, Rod Cless, Art Hodes, Zutty, Bechet, Hot Lips Page, George Wettling, Cliff Jackson, Pee Wee Russell, Al Morgan, Pop Foster, Kenneth Hollon and Marty Marsala in various groups. Admission to the Ryan's sessions is one dollar.

ZUTTY SINGLETON WILL OPEN AT JIMMY RYAN'S, where the Milt Gabler jam sessions are being held, on March 28. Zutty will use the same men he now has with him at the Village Vanguard (Joe Eldridge, alto; Don Frye, piano), and may augment the group to five pieces.

DECCA ANNOUNCES A "GEMS OF JAZZ" ALBUM, the first in a series of packaged releases of special hot recordings. The sides, well known to collectors, were recorded in the United States for release abroad, and none have been previously available on domestic records. Most of the records included in the first "Gems of Jazz" album were supervised by John Hammond for English Parlophone's "Super Rhythm Style" series.

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Eugene Williams, Editor. Ralph J. Gleason, Jean M. Reyburn, Associate Editors. Edward Rice, Jr., Art Editor. New York Staff: Herman Rosenberg, Donald Wolf. Chicago Staff: John Steiner, Wesley M. Neff. Boston Staff: Charles Miller.

Included in the album are four sides sung by Mildred Bailey with an accompaniment by Bunny Berigan, Johnny Hodges, Teddy Wilson and Grachan Moncur: Honeysuckle Rose, Willow Tree, Squeeze Me and Downhearted Blues; and another four by Bud Freeman's Windy City Five (including Berigan, Freeman on tenor and clarinet, Claude Thornhill, Eddie Condon, Moncur and Cozy Cole): Tillie's Downtown Now, The Buzzard, What Is There To Say and Keep Smiling At Trouble.

Other sides included in the album are the English Parlophone version of Meade "Lux" Lewis' Honky Tonk Train Blues, coupled with Jess Stacy's solo of The World Is Waiting For The Sunrise; and Twelve Bar Stampede and Feather Bed Lament, by Joe Marsala's Delta Six. Records are priced at 50 cents each.

MUGGSY SPANIER APPEARED IN NEW YORK for the first time since last year when he played at two Sunday afternoon jam sessions, Milt Gabler's and Cafe Society's, on March 16. Rehearsals of Muggsy's new band are in progress, with Vernon Brown, Irving Fazola, Nick Caiazza, George Koenig and Mel Powell probably set for the final line-up. Fazola, just back from New Orleans, is working temporarily with Claude Thornhill's outfit at Glen Island Casino. George Wettling, now with Jimmy MacPartland, may join Muggsy.

CAFE SOCIETY DOWNTOWN BEGAN A SERIES OF JAM SESSIONS on Sunday afternoon, March 16, from 4 to 7. Henry Allen. J. C. Higginbotham, Ken Kersey and Jimmy Hoskins, regular members of the Cafe's band, appeared with Muggsy Spanier, Woody Herman, Nick Caiazza, Hy White, Frank Carlson, Walter Yoder and Neil Reid in alternate sets by different groups. The session was arranged by writers George Simon and Leonard Feather. Admission is one dollar.

For its second session, March 23, the Cafe announced: Benny Carter, Red Norvo, Nate Kazebier, Jack Jenney, Allen, Higginbotham, Kersey and Hoskins.

A COLUMBIA ALBUM OF "BOOGIE WOOGIE" is now available, including eight sides transferred from Brunswick and Vocalion records of the past few years. Boo Woo and Woo Woo, by Harry James and the B. W. Trio feature Albert Ammons in the first title, Pete Johnson in the second. The Jones-Smith, Inc. Boogie Woogie (originally issued on Vocalion -- Carl Smith, Lester Young, Basie, Walter Page, Jo Jones) appears under the name of "Count Basie's Blue Five", coupled with Joe Turner's and Pete Johnson's Roll 'Em Pete. The original coupling of Shout For Joy, an Albert Ammons solo, and Meade "Lux" Lewis' Bear Cat Crawl also appears in the album, together with the two-sided Boogie Woogie Prayer by Ammons, Lewis and Johnson.

FOUR SIDES BY BUD JACOBSON'S JUNGLE KINGS, recorded in Chicago a few weeks ago, will be released by Signature records next month. Bob Thiele, Signature impresario, used the following musicians on the session; Carl Rinker, cornet; Jacobson, clarinet; Bud Hunter, tenor; Joe Rushton, bass sax; Frank Melrose, piano; Earl Wiley, drums.

The tunes recorded were Laughing At You, a composition of Jacobson and Eddie Condon; I Can't Believe That You're In Love With Me, a new tune composed by Jacobson; Clarinet Marmalade, in which each of the three reed men took a solo chorus; and a blues featuring Melrose's piano. Jacobson, well-known Chicago clarinet, has made few records. His last work on wax was with Jimmy MacPartland for the Chicago Jazz album. Some of the other men Thiele used had never been recorded.

RECORDINGS BY SIX ASSORTED TROMBONE PLAYERS, assembled in an album, constitute the Columbia reissue release for March. Except for the four records in this album, no single reissues are scheduled for this month.

Represented in the album are Jimmy Harrison (The Chocolate Dandies' records of Dee Blues, Bugle Call Rag and Got Another Sweetie Now, Floyd O'Brien (a second master of Eddie Condon's Tennessee Twilight,) Jack Teagarden (the Whoopee Makers' Makin' Friends), Miff Mole (his own Original Dixieland), J. C. Higginbotham (Higginbotham Blues), and Benny Morton (Gold Digger's Song).

SIDNEY BECHET NOW HAS A NINE-PIECE BAND at the Mimo Club, at 2237 Seventh Avenue, New York, where he opened with a quartet on February 4. The original combination (Bechet, soprano and clarinet; Cliff Jackson, piano; Wellman Braud, bass; Gene Moore, drums) remains as part of the Mimo's floor show, playing many old-time jazz tunes. For dancing, the quartet (with Lloyd Phillips on piano instead of Jackson) is augmented by Henry Goodwin and Leonard "Ham" Davis, trumpets; Joe Hayman, Frank Powell, altos; Lem Johnson, tenor. Edna "Yak" Taylor vocalizes, and Cliff Jackson plays solo piano for the show and intermissions, as well as with Bechet's quartet.

LOUIS ARMSTRONG RETURNED TO NEW YORK this month with some new faces in his band. The present line-up is: Shelton Hemphill, Gene Prince, Frank Galbreth, trumpets; George Washington, Henderson Chambers, Norman Green, trombones; Rupert Cole, Carl Frye, Joe Garland, Prince Robinson, saxes; Luis Russell, piano; Lawrence Lucie, guitar; Johnny Williams, bass, and Sidney Catlett, drums. Midge Williams no longer sings with the band; Ann Baker has replaced her.

JAM SESSIONS IN HARTFORD, CONN., ARE SET to begin at the Club Ferdinando on March 31 under the auspices of collector Harold Lowey. Among the musicians who have agreed to appear at the first or future sessions are Marty Marsala, Zutty Singleton, Henry Allen, Hot Lips Page, George Brunies, J. C. Higginbotham, Rod Cless and Art Hodes.

BOBBY HACKETT AND BRAD GOWANS at the Versailles, in Boston, are something in the nature of a treat for poor Beantowners, Charlie Miller reports. Hackett fronts a surprisingly competent local group -- but isn't even billed by the management.

NEWS IN BRIEF: Joe Marsala has signed to record for Decca exclusively... The uptown and downtown Cafe Society entertainers will be presented at Carnegie Hall April 23 in a benefit concert... Eddie Barefield's orchestra at the Savoy, New York... Lester Young continues at Kelly's Stable in spite of rumors that Art Hodes would open there.... Sonny Williams' band, heard on Decca records, is at Big George's Tavern in Corona... Wingy Mannone recorded for Bluebird March 19, using: George Brunies, Zutty Singleton, Mel Powell, other New York musicians. ... Billy Butterfield replaced Alec Fila in Benny Goodman's orchestra and Johnny Guarnieri also left Artie Shaw to rejoin Goodman... Pianists Gene Rodgers and Marlowe Morris have been drafted; trumpeters Otis Johnson and Ruben Reeves are also in the Army... Babe Rusin's band, at the Hickory House, includes Lloyd Hundling, trumpet; Allen Fields, alto; Tommy Macey, clarinet; Sid Jacobs, bass; Sanford Geld, piano; Leo Braun, drums... Gene Schrader, formerly with Joe Marsala, is playing at the Greenwich Village Casino...

CHICAGO

Bob Crosby's orchestra opened at the Panther Room March 7 without its leader, who has remained in Hollywood temporarily to complete movie work. Young Bobby Goodrich is being groomed to occupy the hot seat vacated by Muggsy Spanier. The King Cole Trio came in with the Crosby band for a minimum of four weeks. Both the band and the trio appear to feel that this spot will take socko jazz, and their deliveries are a delight to local hot fans.

Kenneth Morris, organist and musical director of the First Pentecostal Church of Deliverance, on Wabash at 43rd, accompanies the Sunday services from start to finish. He stomps chords, low, soft and rhythmically, back of the sermon or other discourse, accompanies soloists liltingly, and opens to tense, driving swing for choir obbligato--all in emphasized rhythm, breaks hotly phrased, most of it in familiar jazz idiom. After service the church is emptied to the bounce of a secular melody. Small wonder there is standing room only

After the Noone-Dodds quartet had packed unparalleled business into the Coach for a month, the management went bonanza wild. They laid off the music for a week, renamed it Hurricane, and doubled prices. Now that the honky-tonk tariffs and congeniality are gone, the place is empty and depressing. At our last visit, Noone and Dodds confided that they had a new job on the pan.

Roy Eldridge left the Capitol Lounge on February 25 to open at Milwaukee's Blatz the next night for a four-week stand. Fats Waller follows him at the Blatz on March 26 with Johnny Buggs, trumpet; Gene Cedric, reeds; Al Casey, guitar Cedric Wallace, bass, and Slick Jones, drums.

During a layover in Chicago Bud Freeman took spotlight position on Harry Lim's February 23 session. Freeman was backed by trumpeters Roy Eldridge and Jimmy MacPartland, with rhythm from Floyd Bean, Irving Ashby and Kansas Fields. Freeman has remained in town to negotiate the deal to follow Wingy Mannone into the Brass Rail.

The Lim session of March 9 was the climax of the season. Gathered for this performance were Jess Stacy, Muggsy Spanier, Bud Freeman and Baby Dodds. Bob Casey, formerly bass with Muggsy and who will play again in the new Spanier band, was called in for rhythm support. Dorothy Donagan played a dainty intermission piano.

Jimmie Noone, vacationing in New Orleans for the next two weeks, will act as guide for two other "Chicagoans", Harry Lim and J.I.'s Wes Neff, who will be visiting Storyville at the same time.

Unfortunately the Teddy Wilson band has been broadcasting from inside the piano (at the Ambassador's Pump Room). Over the air only an inkling of the tremendous talent expressed by that group can be obtained. Personnel: Wilson, piano; Benny Morton, trombone; Bill Coleman, trumpet; George James, baritone sax; Jimmy Hamilton, clarinet; Al Hall, bass, and J.C. Heard, drums.

J. S.

Train No. 29

SEE PAGE EIGHT

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THE RECORD:

JAZZ INFORMATION'S third Limited Edition release couples two of the superb and exceptionally rare boogie-woogie piano solos originally issued on Paramount in the late twenties. Only a few copies of the original Paramounts are known to exist, and it is with pride that we make this exciting music available to a larger public, perhaps, than it ever had.

Hardly anything is known of Wesley Wallace and "Jabo" Williams, except that they were members of the great St. Louis group of blues pianists. Each made a few sides for Paramount and disappeared. Their history and present whereabouts are as unknown today as were Meade "Lux" Lewis' when collectors first began to talk about his Honky Tonk Train Blues.

Like the Honky Tonk, Wesley Wallace's No. 29 is a "train blues", describing (in words and music) the train which went "runnin' and hollerin'" from Cairo, Illinois, to East St. Louis. The speaker hops the train at Murphysboro and rolls off near the end of the trip. Almost as fascinating as the Honky Tonk itself, though it has an entirely different quality, No. 29 is built on a unique polyrhythmic pattern. William Russell, in Jazzmen, described it as a juxtaposition of 3/4 and 4/4 time, with the left hand playing a curious six-note figure throughout. The right hand illustrates the spoken story of the train ride, and the piece is filled with motion and contrast.

Jab Blues is a piano stomp, played very fast and with amazing vitality and abandon. Williams is content to let his left hand play relatively simple figures, while he unrolls a bag of impossible tricks with his right. A series of breaks in the Bugle Call tradition enliven this exciting performance even more. For sheer pianistic swing this pyrotechnic exhibition would be hard to surpass.

Limited Edition No. 3

Last December JAZZ INFORMATION began a series of limited-edition reissues of rare hot jazz classics, on its own label, with Chimes Blues and Canal Street Blues, by King Oliver's Creole Jazz Band. Second came Oliver's Froggie Moore and Mandy Lee Blues. Both of these Limited Editions are now exhausted; and so immediate was our readers' response to them that we made arrangements to transfer the sides to the Commodore Music Shops' U.H.C.A. label. Chimes and Canal Street are now available to the public on U.H.C.A. 67-68, and Froggie Moore and Mandy Lee will be released soon on U.H.C.A. 69-70. These U.H.C.A. reissues, of course, will be permanently available.

We now have the pleasure of announcing Limited Edition No.3, a coupling of two exceedingly fine and rare boogie-woogie piano solos originally issued on the Paramount label; Wesley Wallace's No. 29 and Jabo Williams' Jab Blues. Unlike our previous reissues, Limited Edition No. 3 WILL NOT BE RELEASED ON ANY OTHER LABEL when our own supply is exhausted. This reissue will be available only on JAZZ INFORMATION's own label, and will be sold only to subscribers of JAZZ INFORMATION. When our Limited Edition has been sold out, no more copies will be pressed. A larger number of records has been ordered than in the case of the Oliver reissues, to insure that no one who wants the record will be disappointed.

JAZZ INFORMATION'S Limited Edition No. 3 is now available, under the following conditions:

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JIMMIE NOONE

by Hugues Panassie

One of the greatest shames of the jazz world, in recent years, is the way Jimmie Noone has been almost forgotten in jazz circles.

To my mind, Jimmie Noone is probably the greatest clarinet player jazz music has known. This has long been the opinion of jazz musicians themselves. However, for some years now JimmieNoone's playing has been dismissed for the reason that it was not modern enough.

This should not be a valid argument. There is good music and bad; there is also old music and modern music (if one calls "modern" the music of the most recent times). But there is no reason why modern music should be better -- or worse -- than the older music.

Music comes from the human soul. It is not a science. In physics, each time some one discovers a new principle, there is improvement; and those who follow the discoverer will profit by it in their own work and will themselves, by their own discoveries, advance the science. Such a thing does not exist in music, which contains, instead of principles, emotional creation and inspiration. When a great musician dies, his creative gift dies with him. Maybe he will inspire those who come after him; but if the latter do not possess his creative ability, they will never compare with him.

It may happen, indeed, that the "modern" conception of music will be better or worse than the old one, but this does not alter the fact that, whether he speaks the old or new idiom, a great musician is and remains a great musician.

Let us return to Jimmie Noone. Coming from New Orleans, Noone is one of the greatest exponents of what has been called the "New Orleans style," which is nothing but the primitive idiom of jazz music. I am convinced that among all the styles of jazz music, the New Orleans style is the one best suited to the clarinet. In fact, most of our best clarinet players come from New Orleans: Jimmie Noone, the late Johnny Dodds, Barney Bigard, Sidney Bochet, Omer Simeon, Albert Nicholas, to say nothing of Big Eye Louis, Lorenzo Tio, and some other veterans whom I never had a chance to hear, but who are said to be wonderful.

There should be a reason for this, and there is one. In the New Orleans bands, the clarinet was an integral part of the instrumentation. It was being played practically all the time, and had the very important duty of furnishing the contrapuntal answer to the trumpet lead. Such a task required in the performer a keen sense of ensemble playing and harmony, and the ability to make his part audible through the powerful brass tones of trumpet and trombone.

In modern bands, on the other hand, the clarinet is no longer used as a standard instrument, but only incidentally for solo work or unusual effects. It has to be played, therefore, by saxophone players who more or less use the instrument in saxophone style. So it is easy to understand why -- good musicians though they may be -- the modern players do not succeed in bringing out all the wonderful resources of the clarinet.

It is very significant that not one important new clarinet player has appeared onthe jazz scene during the past few years. Take Lester Young, for instance. No one could say that he has no ideas, but he tends to use too much of his tenor sax style on the clarinet, and he does not make the instrument sing as Jimmie Noone, Barney Bigard

and other New Orleans clarinet players do.

More than any other, Jimmie Noone possesses all the qualities that make the perfect clarinet player. First of all, he has such a wonderful instrumental technique that I don't think anybody in jazz music could surpass him; he is incredibly fast, and can play the most rapid staccato phrases with the utmost perfection. Then, his tone is extraordinarily full and big, but above all wonderfully sensitive and warm. It is equally beautiful in the low and medium register, and does not become thin in the high register as with most clarinet players. But the main thing is that he is blessed with most sensational melodic gifts, and is able to create most moving clarinet parts.

It is not useless to recall that nearly all jazz clarinet players were more or less influenced by Jimmie. Barnet Bigard and Buster Bailey often listened to his playing, and in many Duke Ellington records one finds Barney performing some of Jimmie Noone's most typical staccato figures. The same figures can also be detected frequently in Omer Simeon's playing. Jimmie was also the inspiration of many white clarinetists. Milton Mesirow caught his spirit so profoundly that some of Jimmie's genius seems to have become part of his personality; such a celebrity as Jimmy Dorsey has modelled his style entirely after Noone's.

Jimmie Noone has made quite a number of recordings, but unfortunately almost all of his best sides are not available today. These are the ones he made in Chicago in 1928 and 1929, leading his own small combination of strictly first class musicians: Joe Poston (alto sax), Earl Hines (piano), Bud Scott (guitar), Johnny Wells (drums) and Lawson Buford (tuba).

Twelve sides were made by this band. I am going to list them all, for I consider them among the most beautiful jazz records ever waxed; Sweet Sue, I Know That You Know, Four Or Five Times, Every Evening, Forevermore, Ready For The River, Apex Blues, Sweet Lorraine, Blues, Oh Sister Ain't That Hot, A Monday Date and King Joe. Only the last two titles have been reissued, one by the Commodore Music Shop and the other by the Hot Record Society, but they are not the best ones as far as Jimmie's clarinet work is concerned. All of these sides should be reissued by the Columbia company, especially the first eight titles. I heartily wish that this may happen soon.

From 1929 to 1931 Jimmie made many more records for Vocalion, but they are not as good because of the changes of personnel in his band. Eddie Pollock is a poor alto player compared to Joe Poston, and Zinky Cohn, although a very good pianist, cannot rank with Earl Hines. Then too, many of these recordings were more or less on the commercial side. Nevertheless some of them are worth getting, such as I Got Misery and Chicago Rhythm, which were made while Joe Poston was still in the band and which deserve to be re-released.

In 1936, John Hammond had the excellent idea of giving Jimmie a chance to make some real swing records again. Four sides were waxed in Chicago for the English Parlophone company; Way Down Yonder In New Orleans, Sweet Georgia Brown, He's A Different Type Of Guy, and The Blues Jumped A Rabbit. In the last title, Jimmie takes two choruses which are in my opinion the most poignant clarinet solo on the blues ever waxed. In Way Down Yonder Jimmie is also at his best; the supporting band is unfortunately not half as good as the old group featuring Earl Hines, although Tubby Hall's drumming is superlative.

Among other waxings which show Jimmie Noone's genius, I'd like to mention Ollie Powers' Play That Thing (on Paramount), recorded with Tommy Ladnier on trumpet, in which Jimmie plays two beautiful blues choruses; and Lily Delk Christian's Baby and Youre A Real Sweetheart (on Okeh) in which, together with Louis Armstrong and Earl Hines he creates some perfect ensemble choruses.

As for the records Noone made for Decca in 1938, I heartily wish that he won't be judged by them, for the band used on that date is

not really suited to his style of playing. Furthermore, he did not have a good reed, apparently; and his rapid phrases on I Know That You Know cannot be compared with those he played on the old recording of the same number. As to the two sides he made recently for the Decca New Orleans Jazz Album, I have not yet heard them.

To come back to his old Vocalion records, which show him at his best; they are built on the real New Orleans formula. As there is no brass instrument, the alto sax player takes the lead and plays the tune in the way a trumpet would. Jimmie plays the typical New Orleans counterpoint throughout. He very seldom takes a solo; and this is very significant of the New Orleans musicians' idea of how the clarinet should be used in jazz music. Occasionally, of course it may be a solo instrument; but its main purpose is to create great mobility in the ensembles, strike nice harmonies with the other instruments and fill in the breaks. I am speaking of what happens in performances improvised by small groups, of course. In big bands playing arrangements, as I have said already, there is no place for a permanent clarinet part. It is interesting to note that when Jimmie takes a solo chorus -- as he does on Monday Date and Ready For The River -- he sticks to the melody as if intending that all through a number the melody should never be let out of sight.

It is characteristic of Jimmie Noone's style that he uses the high and low register of his instrument during the same chorus, constantly creating phrases which need both registers. This kind of playing is familiar to many New Orleans clarinetists, for instance Omer Simeon and Albert Nicholas, but is seldom used in present-day jazz music. Nowadays one hears a clarinetist take a whole solo in the high register or the low, but he does not constantly mix the two.

Jimmie builds his phrases with many notes; and he is right in doing so, for the clarinet is not a massive instrument like the trumpet or the trombone. It is logical that more notes should be used in order to make up for the lightness of the tone. That is why I am not one of those who admire the so-called "trumpet-clarinet style" (often strengthened by a lot of "growl" effect) which was too much in favor during recent years. Forceful swing is no good on clarinet; on such an instrument swing has to be lighter, not so much on the surface. Neither do I like the kind of playing which recalls too clearly song of the birds in the trees, made up of too pretty legato phrases and other roguish tricks. How much better are Jimmie Noone's intelligent cadenzas, which are at once fluent, in their pretty melodic aspect, and strong, in the power of the attack and fullness of the tone.

But one of Jimmie's finest qualities is the way he can change his way of playing according to the differing needs of the interpretation. In the last chorus, for instance, when a climax has to be built, he will create a terrific swing by a few powerful notes in the high register, instead of running up and down the clarinet. This may be observed in the last choruses of Every Evening, Four Or Five Times and Chicago Rhythm. As for playing the blues, it is well known that Jimmie does it better than almost anyone else.

The very moving way Jimmie plays the melody in harmony with Joe Poston's alto sax, in most of these Vocalion records, is also a joy for the ear. Incidentally, I don't remember having seen printed before what a marvelous alto player this Joe Poston was: his tempo was absolutely impeccable, and he knew how to phrase a melody in the clearest and most rhythmic way. In fact, the whole band was superb: Earl Hines played some of his most stupendous solos on these records, and his background work was very exciting too. Bud Scott was one of the best guitar players I ever heard, and Johnny Wells a very solid drummer, indeed. And all these boys knew perfectly how to play together and create a very moving atmosphere. It is amazing how different these records sound from anything else in jazz music; which is due partly to the unusual combination of clarinet and alto sax, partly to the special musical con-

(Continued on Page 30.)

TROUBLE, TROUBLE EVERYWHERE

by James Higgins

There is no such thing as instructive criticism - if by instructive one means a benefit conferred professorially on those who practice an art. The creative imagination works by itself, consciously or unconsciously, and what aid it chooses to accept it takes from fellow workers in the same field, themselves original. Influence and derivation can be explained no other way. If the critic believes that his opinions raise the current level of production, or enhance the age, he is a comic figure. A Malvolio. Whereas he should be the most humble man alive, since he is forever dependent on work that other men have made from their desire and thin air.

All this wouldn't be necessary, perhaps, if lately there hadn't been a tendency among jazz critics to disparage musicians, their intelligence and tastes-though what that has to do with the music they play is beyond me. On the one hand a critic praises a blues singer for being primeval, then laments that the same blues singer has no intellectual equipment to dissect his art and thereby improve it. Here (says the critic) I step in. But - the blues singer has already given evidence of his intelligence, his taste, his intellect. Because these qualities are not general. They appear in relation to certain abilities. With the blues singer they appear in his singing.

Improvement or extension of jazz will be delivered by one who deals with notes and measures - not with words. Jazz musicians are lyric artists, aware of their musical necessities and of not much beyond that. Why should they be? No critic that I have read has even inferred in what early stages jazz music is. William Russell's treatises may be found a few hundred years from now to bear a strict analogy to those written by Franco of Cologne. And Ellington's compositions no more than a shrewd romanticizing of pure jazz elements.

Just as it is the duty of a movie critic to "look", so it is the duty of the jazz critic to "listen", with the mind stripped of

all prejudice in order that the ear may be freed to do its work. Then criticism cannot be harmful. Otherwise, since it is unpoliced, it can slice away relevancies and murder details in the seeming interest of getting something said. A man has to slave to be a critic, he has to slave to make himself a receptor. Objective and subjective become more play words. A jazz critic, if he is to be one, must place a given performance musically. There's no side road.

The advance so far has been under the banner of jazz as a whole, jazz as completely apart from western music to the present day. Such an advance is doomed - unless a new system of notation rolls itself out in front like a military bridge. So, to place a performance musically, in musical terms, one must now rely on notes written as we are accustomed to have them written. I believe that a new notative system will be developed, either specifically from played jazz or from a combination of this and experiments made by conservatory musicians. The fact that the system is not yet alive leads many critics to shrug off investigation of a Teschemacher solo. This is an abrupt denial of their function as critics.

It was natural for Panassie to be struck by the expressive character of jazz, the superficial "difference", its eccentricity, and thus seek to explain it - in much the same way the French sought to explain Poe and have made him a sick genius, from which reputation he has never been saved. Panassie's serious intentions and his logical, scholarly instincts are never in doubt. He also has humility. But because he has no idea of the conditions of which jazz is the complement, his work will necessarily be shallow.

Opposed to him one can set the book Jazzmen, which, with all its clumsiness, has a not merely documentary worth. It is a solid statement that art is geographical. And that, I believe, can be proved. I'm not talking of regions, the scenaric ascendance of one over another; I'm talking of the discovery, often accidental, in a place of those values which are timeless. Places differ - and thus the attack will be different. Jazz. Yanked from its local origin, however, jazz will never be honestly examined or understood.

These paragraphs sound serious. I might as well say right here that I am serious about jazz. And I might as well say a little more. Anyone who willingly confesses himself to be serious about anything puts himself in the open, unarmed, where he is ridden down by those who think he has arrived to spoil their fun. Serious has come to be associated with clergyman faces, with a formal graceless reaction. To me it means exploration. If art will not stand that it is nothing.

A serious attitude, serious criticism, can never lessen the entertainment value of jazz. The more one is familiar with its particulars the more one enjoys it. That may not be true, obviously, for every listener, many of whom have been discouraged by the claptrap they've heard and read. I take one example, Ralph Berton's radio program in New York City. His comments are stuffed with confusion and weak thought. Whereas the records are marvelous. Anyone hearing the program couldn't help being convinced that jazz defies comment. Which is, I guess, Berton's faith, and thus he preaches well. But jazz suffers.

At any rate, those who are distressed at a serious concern with jazz have usually had a go at being profound themselves. Every listener, I suppose, reaches a period when he discovers himself to be a critic. He has formulated a few toughened opinions, and with the assistance of these he sets up standards. There he sticks - until at a not much later date he begins to apologize for being a critic and swears right and left that the music is to be heard - that's all.

It's awkward to observe such a development. Two guys whom I hadn't seen for some time, whom I remembered as eager and sympathetic listeners, have recently disclaimed in my presence the mantle of critic and announced themselves in favor of a relaxed attitude. It baffled me, who did not know that they

had reached such stature. I thought of a jazz devotee from whom I learned a great deal, Ed Barnes of Boston. So far as I know he's never written a word about jazz. The only collecting he's done has been for other people. When I met him he had two beatup Armstrong Okehs and the Eddie Condon Home Cooking, which someone had given him and which he gave me. But as a listener he's superb. He'll argue - if that's the play - but he'll keep quiet too. There's never been any question in my mind about what the music means to him and his ability to detect genuine performances. And his lack of ambition is admirable. He listens - without calling attention to the fact that he does so. That's not usual.

The first important point about criticism is that there are critics. How are we to judge their significance? Is what they say worthwhile? How far can we trust them? Who is sincere? Those are questions which perplex anyone seeking to comprehend a new art.

Criticism has always offered two excuses: it strives to make more popular a neglected form of art; and it assists creative workers in bettering their approach to this art. By its own words, then, it is secondhand. I insist on this because it has assumed, or been given by its practitioners, a life of its own. And in this way it has forced itself into rivalry with creative art. Any artist will rightfully be contemptuous of the critical faculty (except his own, attached to his own work), but he will be twice enraged when it jumps from its proper inferior position. There's no quarrel if it remains where it belongs.

Honest critical methods are always the same, and easy to recognize. They loosen, break down, shake apart - thus what has been borrowed from the past, what is new, how they are joined, will become clear - and comparison, together with fixed judgments, has no mention. To place jazz musically those methods must be employed. And by "place" I do not mean "assign a musical value". I mean only to discover, by breaking into elements what in jazz relates to music as we know it and what does not. Then anything can happen, even popularity.

To write with popularity as an end is something else. A jazz critic shows a very deep or calculated innocence when he believes that jazz in its purest and most advanced form will be accepted by the public. He shows also a disregard for historical trends, for the lives of artists, for the way things are estimated today. The critic does his work when he shakes the music apart and leaves it, without comment other than analytical comment. This makes jazz available -- further claims stir up false antagonisms.

The breaking-down process has another effect - that the alert creative artist may go in among the debris and salvage what he pleases.

How do these statements apply to jazz criticism?

George Frazier, writing about Red Norvo's band and failing to place it musically, beyond the matter of musical competence, fails as a critic. That disposes of the argument of sincerity. Of course Frazier is sincere, along with many others who occupy, fiercely enough, an outlying sector of the field.

Russell, Dodge, Hobson - they are writers who apply themselves to jazz as a musical development which demands investigation and historical labeling (they may find jazz to have no historical thread) - not to pigeonhole it and make it safe (so far the "classical" critics' preoccupation) but to free those elements in it which are vital, and necessary to music. So the critics I have just mentioned are at liberty to strike where they like, as Russell has with his work on boogie woogie. And his work is sound, apposite, enlightening.

Again - criticism never instructs. The critic is a wrecker, a timesaver. No more. And for the jazz critic to function properly he need only know music. But he's got to know that. We rate his intelligence by the methods he uses - not by his ability to discuss Longinus or quote a drawing room philosopher.

THE SAFETY VALVE

by George M. Avakian

This is the ninth in a series of guest columns by prominent collectors. The editors do not necessarily agree with the ideas expressed; all contributors will be entitled to blow their top. Mr. Avakian is in charge - subject to the approval of John Hammond - of choosing which records Columbia reissues, picking the couplings and finding masters to press the records.

I think some of the comments on the Columbia reissues in recent numbers of J.I. indirectly ask for and should recieve a reply.

Bill Love's statement, in the February 21 Safety Valve, that "Columbia's reissue policy is commercial and insincere" is something which I am sure Bill himself does not entirely believe. It is commercial to the extent that Columbia hopes to sell a few of these records, which is something unavoidable and even desirable -- God knows there ought to be an Armstrong Squeeze Me in every home. It is not "insincere" -- the reissues are original records which made jazz history, and they are meant to be kept permanently available as such.

All of the records chosen thus far have some raison d'etre in that respect. Bill might not like all the choices -- I don't myself -- but I recognize that a lot of the right people are going to appreciate each and every one in the series.

Bill's real complaints, I believe, actually lie in the other things he mentions. He dislikes Columbia's reissuance of records which have already been reissued. Nevertheless, the Columbia Hot Jazz Classics series is where such items as Knockin' A Jug (out once before on UHCA) and Ellington's Misty Morning (out on Vocalion until a few years ago) definitely belong.

This complaint resolves into Bill's most important kick -- that records like Armstrong's Clarence Williams, King Oliver, and accompaniment jobs haven't been the first to come out. The Bessie Smith on the first release and the Williams on the most recent release have been the only Armstrongs from this early group. I imagine that it is really for this reason that Bill considers the Columbia reissue policy commercial and insincere.

Well, Bill and the boys will just have to be patient. Masters on those records have all been destroyed, and copies good enough to dub must be found. It's surprising how perfect the condition of a record must be in order to make a good dub. Bill is an Armstrong collector; I'm certain he'll agree that it's quite a job to locate brand new copies of Armstrong's early records. You can't do that in a week or a month or six months -- and you have to locate eight records to make up a whole album.

King Olivers, Louis accompaniments, and all those good ones will come out. You can be sure of that. Although they are not going to be financially attractive releases, Columbia is not passing them up. Bill knows, I'm sure, that these are precisely the records I like best, too. I think Oliver's I Ain't Gonna Tell Nobody is just about the most exciting record ever made. But you've still got to have a master in order to press a record.

Bill says "it is likewise annoying to be forced to buy sides you already have in order to get a previously reissued side." This has happened in four instances:

Louis Armstrong: S.O.L. Blues, backed by Squeeze Me; 12th Street Rag, backed by Knockin' A Jug.

Bessie Smith: Cake Walkin' Babies, backed by Young Woman's Blues; At The Christmas Ball, backed by Preachin' The Blues.

The first two cases were explained in my recent piece on the discovery of the unreleased Armstrongs. They were found on the day of the deadline for the Louis album. Two of the original choices (listed as sides 3 and 7 in the album) had to be yanked after the album was put in production, and I took this break of luck to slip in two of the six unreleased Armstrongs. It was too late to rearrange couplings, but I still think that the quick appearance of these new titles was the more important consideration. (The last two of these six are being held back until personnels can be checked. The only verification so far is that Hines is on them, and the sides will be included back to back -- happy, everyone? -- in a Louis-Earl album.

The two unissued Bessie Smiths were found simultaneously, but only Cake Walkin' Babies had been paid for. At The Christmas Ball could not be released until Bessie's proper heirs could be located and paid. This was done just before the deadline for the December release of Hot Jazz Classics, and the record was rushed in as a ninth item in what had been expected to be an eight-record release. Those fine "cut-outs" will get the same quick attention as soon as they can be dubbed.

Speaking of Bessie Smith, I would also like to answer Robert Quinlisk's charge that Columbia is guilty of reissue-racketeering in splitting the UHCA coupling of Baby Doll and Young Woman's Blues. That was not the idea at all. The couplings assigned to titles in the Bessie album were what I consider the logical ones. As Quinlisk himself said, "on the back of Lost Your Head, Columbia has pressed the famous Baby Doll, recorded at the same session." Cake Walkin' Babies includes the same men who are on Young Woman's Blues, with banjo and trombone added. The consistency is preserved in the other two records of the album -- Armstrong-Longshaw and Green-Grainger accompaniments. Those who bought the UHCA reissue years ago (I did) should keep in mind that the new arrangement will be more satisfactory to many others, both today and twenty years from now.

Both Quinlisk and Love have fluffed off the second masters as "scarcely different from the originals"(Love). I'm really surprised to find collectors who don't enjoy them. I was greatly excited by finding them in the Columbia files; so much so that on the day when I first came across them I stayed at the Bridgeport office all night, digging them up like mad. I finally knocked off for a meal the next afternoon.

I guess a lot depends on how well you know the first masters. The whole Rhythmakers series (yes, we have at least two masters of every one) is tremendously interesting to me. Jimmy Lord's clarinet and Fats Waller's piano on Mean Old Bed Bug, for instance, really make a new record out of what at first seems an essentially similar version. George Frazier remarked, as Yale scored its eighth goal in the Harvard hockey game, that he thought Lord's work on this new master was some of the best clarinet ever recorded. Lord is comparatively inaudible elsewhere -- he's said to have been one of the finest clarinetists in jazz, and this is his only clear work (he took no solos on his only record date). I hope a few people other than Frazier, George Beall, John Treudley and myself will try to appreciate their luck in having this bit of Jimmy Lord available.

Quinlisk, discussing the "inexplicable cross-coupling" of the new masters of Oh Peter and Who Stole The Lock, says these are more noticeably different from the original issues. He missed completely the fact that Henry Allen,

(Continued on Page 30)

COLLECTORS' ITEMS

DUTREY TROMBONE ON DODDS VICTORS

John Reid of Mount Healthy, Ohio, writes that he spoke to Natty Dominique on a recent trip to Chicago and got the personnel of Johnny Dodds Victors.

Natty remembered the sessions clearly, as he was composer of several of the tunes. Honore Dutrey played trombone on all the Victors, Lil Armstrong was on piano, Bill Johnson played bass and Baby Dodds drums and washboard. Natty says he never recorded with Roy Palmer.

ARCADIAN SERENADERS - ONE MORE

From San Francisco, Ellis Horne writes that recent discussions of the Arcadian Serenaders' Okeh records have omitted mention of Who Can Your Regular Be Blues (8776A), Okeh 40440 -- by the same personnel, apparently, as the others.

The other sides by this group were listed in the January 24 issue, page 29 with one previous addition in the February 21 issue, page 22.

DIXIE WASHBOARD BAND

George Beall, whose article on "Forgotten Giants" in the December 20 J.I. gave George Mitchell his first important critical recognition, reports that two Columbia sides by the Dixie Washboard Band have wonderful playing by Mitch. These are King Of The Zulus (142856) and Zulu Blues (142857), Columbia 14171.

Two other couplings by the same group, Beall writes, are good possibilities for the same (the first being more likely than the second) -- Gimme Blues - Dark Eyes, Columbia 14188, and Anywhere Sweetie Goes - Cushion Foot Stomp, Columbia 14239.

Two earlier records by the same name have no Mitchell; it seems very likely that 14171 and 14188 were made at the same session. King Of The Zulus, of course, is the Hardin tune recorded by Armstrong; it is "a marvelous record, and Mitch is at the top of his form. The same West Indian vocalist appears to be on this, and I think Lil is present too. Trombone does not seem to be Ory, and clarinet is definitely not Dodds - more like Bailey."

HOTSY TOTSY VS. ELLINGTON

R.G.V. Venables writes from Abergavenny, England, that he has just seen Bill Killian's query re the Hotsy Totsy Gang's Don't Mess Around (in the Nov. 8, 1940 column). Mr. Venables' own copy of the disc is, as we suggested, on English Brunswick (No. 3878), with Duke's Jubilee on the back. "According to Delaunay," Mr. Venables writes, "the American coupling is the same, the number (4044) being as quoted in my Fud Livingston discography... Anyway, there is most definitely a Hotsy Totsy Gang Don't Mess Around --with Fud, Pettis, McPartland, Fosdick, Lang, etc. A remarkable fine disc, too (same session as Diga Do - New Low Down)... These Hotsy Totsy Gang titles are grossly unappreciated, for they feature such men as Tea, Miff, McP, Fud, etc. -- always at their respective bests. For instance, get a load of Railroad Man and tell me whether in all your misguided life you have ever heard such truly glorious Pettis?"

Mr. Killian had said that his Don't Mess Around, Brunswick 4044, was a second master of Ellington's Black Beauty. Mr. Venables' Brunswick (English) 3878, supposed to be the same recording, is not an Ellington. What's the answer?

RARE HOT RECORDS. New list. Write Bud Arnold, 85 Devonshire, Boston.

WANTED: Records for my next list. I buy, swap or sell for you on commission. Sales, M.E.T. Bldg, L'ville, Ky.

RARE RECORD AUCTION

OF

WILSON AND GULLICKSON

EAST FALLS CHURCH. VIRGINIA

These records are new and unused.

Anyone who sends us a bid of over $1.00 for any record will receive a complete tabulation of the results of the auction,---the number of bids, the average bid, and the high bid on each of the records listed below.

The numbers opposite each item may be used to designate your bids. There is no minimum bid.

Records for which we receive tie bids will appear on our next list.

Records will be sent by express, C.O.D., and you may examine your shipment before the collection is made.

We pay all charges on shipments of more than $5.00.

Those collectors who are familiar with the high quality of our stock may, if they choose, avoid C.O.D. charges by making their remittances by check after we have notified them of the results of the auction.

This auction closes on April 14, 1941.

1	HENRY ALLEN (Vi 38088) Funny feathers blues - How do they do it that way
2	LOUIS ARMSTRONG (OK 41497) I surrender dear-Walking my baby back home
3	BLIND BLAKE (Para 12673) Hot potatoes - Doggin' me mama
4	RUBE BLOOM AND HIS BAYOU BOYS (Co 2218) On revival day - There's a wah wah girl
5	BLUE GRASS FOOTWARMERS (Har 206) How could I be blue - Senorita mine
6	JOE CANDULLO AND HIS EVER-GLADES ORCH.(Har 208) Here comes Emaline-18th St.strut
7	KING CARTER (Co 2504) Moanin - Blue rhythm
8	CELESTIN'S ORIGINAL TUXEDO JAZZ BAND (Co 14396) Ta-ta daddy-The sweetheart of TKO
9	LITTLE CHOCOLATE DANDIES (OK 8728) Six or seven times-That's how I feel
10	RUSS COLUMBO (Vi 22867) Prisoner of love-Where the blue of the night
11	IDA COX (Piano acc. by Jesse Crump; Par 12513) Lost man blues - Pleading blues
12	KATIE CRIPPEN (acc. by Henderson's Novelty Orch; Black Swan 2003) Playem for mama - Blind man's blues
13	BING CROSBY (Co 2001) Can't we be friends - Gay love
14	DIXIE STOMPERS (Har 209) Dynamite
15	JOHNNY DODDS' TRIO (Clarinet solo with trio; Vi 21554) Blue clarinet stomp-Blue piano stomp
16	DUKE ELLINGTON (Piano solo; OK 8636) Swampy river-Black beauty
17	DUKE ELLINGTON (Vi 38092) The Duke steps out-Haunted nights
18	TROY FLOYD AND HIS SHADOW-LAND ORCH.(OK 8719) Dream-land blues, Parts I & II
19	JEAN GOLDKETTE (Vi 20273) I'd rather be the girl in your arms - Sunday
20	EARL HINES (Vi 38043) Beau Koo Jack - Good little bad little you
21	THE HOT AIR MEN (Co 2092) Harlem madness - Navy blues
22	PAUL HOWARD (Vi 38070) Over-night blues - Charlie's idea
23	NEW ORLEANS WILLIE JACKSON (Co 14184) Numbers on the brain - Hold 'er Deacon
24	JIMMY JOHNSON (Piano solo; Co 14204) Snowy morning blues-All that I had is gone
25	LONNIE JOHNSON (Singing with fiddling by James Johnson & piano by De Loise Searcy; OK 8282) Love story blues - Very lonesome blues
27	LONNIE JOHNSON & BLIND WILLIE DUNN (OK 8818) Midnight call-Blue room
28	LOUISVILLE RHYTHM KINGS (OK 41189) Let's sit and talk about you-In a great big way
29	CLARENCE JONES (Par 12747) Hold it boy blues-(Beverly Syncopators on reverse)
30	TED LEWIS (Co 2113) Aunt Hager's blues - San
31	McKINNEY'S COTTON PICKERS (Vi 23020) Never swat a fly Laughin' at life
32	BUBBER MILEY (Vi 23010) The penalty of love-Lovin' you the way I do
33	LIZZIE MILES(acc. by Jelly Roll Morton; Vi 38571) I hate a man like you-Don't tell me nothin bout my man
34	JELLY ROLL MORTON (Vi 20221) Black bottom stomp-The chant
35	BENNIE MOTEN'S K.C. ORCH. (OK 8100) Crawdad blues Elephant's wobble
36	MOUND CITY BLUE BLOWERS (Vi 38087) Never had a reason - Tailspin blues
37	JIMMIE NOONE(Br 6192) It'syou River,stay'way from my door
38	KING OLIVER (Vi 38090) Too late-What you want me to do
39	ORIGINAL DIXIELAND JAZZ BAND (Vi 18717) Palesteena-Margie
40	JACK PETTIS (Vi 21793) Bag of blues - Freshman hop
41	BEN POLLACK (Vi 21743) Buy, buy for baby-She's one sweet show girl
42	MA RAINEY AND HER BAND(Par 12548) Damper down blues - Big boy Blue
43	ELZADIE ROBINSON (Vocal blues Piano acc. by Will Ezell; Par 12544) Hour behind the sun - Tick tock blues
44	LUIS RUSSELL (Vi 22815) Japa-nese sandman-Freakish blues
45	BESSIE SMITH AND THE BESSEMER SINGERS (Co 14538)Moan mourners - On revival day
46	MAMIE SMITH AND HER JAZZ HOUNDS (OK 4228) If you don't want me-Mem'ries of you Mammy
47	HOCIEL THOMAS (Contralto accomp. by Louis Armstrong's Jazz Four; OK 8528) Put it where I can get it-Adam and Eve had the blues
48	JOE TURNER AND HIS MEMPHIS MEN (Co 1813) Mississippi moan - Freeze and melt
49	FRANKIE TRUMBAUER (OK 41100) Bless you sister-Dusky stevedore
50	JOE VENUTI'S FLUE FOUR (OK 41076 Pretty Trix-The man from the south
51	FATS WALLER AND HIS BUDDIES (Vi 38110) When I'm alone Lookin' for another sweetie
52	THOMAS WALLER (Pipe organ solo; Vi 21525) Hog-maw stomp-Sugar
53	PAUL WHITEMAN'S RHYTHM BOYS (Vi 21104) Miss Annabelle Lee - (The Four Aristocrats on reverse)
54	PAUL WHITEMAN (Co 1822) When my dreams come true - Reaching for someone

THE UNISSUED Teschemachers

by George M. Avakian

Sure, finding the unissued Armstrongs was a great kick. But finding the file cards — and no masters — of the unissued Teschemachers kind of evens things up.

One of them, as a matter of fact, is Milt Gabler's UHCA release of Jazz Me Blues, dubbed in 1938 from Hugues Panassie's test pressing which, I believe, was given to him by Mezz Mezzrow. Another is Indiana, which was released only in Australia. The only known copy in existence (Parlophone-Capitol A-2667) was discovered by Keith Holst of Melbourne.

Now for the other unissued Tesches. Muggsy Spanier wrote me two years ago that on the famous Brunswick 4001 Changes Made and Found A New Baby date, four other sides were made: At The Jazz Band Ball, Jazz Me Blues, Baby Won't You Please Come Home, and a blues. The Bridgeport files of the Columbia Recording Corporation (which bought out Brunswick - Vocalion) show that the 4001 record was originally meant to appear as "Louisiana Rhythm Kings", and Vocalion 15692 (cancelled before release) was scheduled to be a "Louisiana Rhythm Kings" coupling of Baby Won't You Please Come Home and Friar's Point Shuffle!

It might all be coincidence, you say; the Louisiana Rhythm Kings name had been used by Red Nichols, and the titles don't necessarily mean the presence of the Chicago boys. But the vocalist on two of the three masters recorded of Baby Won't You Please was Eddie Condon!

There's one hitch with Muggsy's statement that Baby Won't You Please and a blues were made on the same date as Brunswick 4001. The master numbers of the four sides involved are not consecutive, and file cards give dates four weeks apart. If Muggsy is sure he made these titles, it would seem that there must have been two dates on which he played.

Finishing up Muggsy's information: there's no trace of a recording of At The Jazz Band Ball, but Jazz Me Blues was recorded twice. The first version was rejected, so a remake was made a month later. Each time, Singin' The Blues was also made. The remakes were also rejected, but we have the "A" master of the remade Jazz Me Blues on UHCA 61-62.

This remake session was by three reeds with rhythm (the "clarinetists' holiday" date), but the original versions of Jazz Me and Singin' The Blues might have been with Muggsy — in which case, three Muggsy dates are indicated, because the date for this session is again different! Three Muggsy dates seem a little improbably; Muggsy would have remembered that many. It might be that Muggsy made two dates: Friar's Point and Baby Won't You Please on one, and the 4001 sides plus At The Jazz Band Ball and Jazz Me Blues on another, without any file cards left for the last two titles.

And the trouble with that guess is that the company isn't likely to have been so desperate with Jazz Me Blues - three rejected versions in one month!

Confusing? But damned interesting, patching it all together in 1941. Now let's line up the material and tack on the exact dates and master numbers. Maybe publication of these facts will brush up some musicians' memories and — cross your fingers — someone might rummage around in an attic and turn up one of these in the form of a test pressing.

When that happens, they'll have to pick me off the nearest chandelier.

Recorded for Brunswick-Vocalion in Chicago:

MacKENZIE AND CONDON'S BOYS, Mr. Tesch Conductor. March 27, 1928.

Personnel: Definitely Tesch and Condon, probably Joe Sullivan, Gene Krupa and Mezz Mezzrow. Possibly Muggsy Spanier.

JAZZ ME BLUES (C 1808 & C 1809)	Rejected
SINGIN' THE BLUES (C 1810 & C 1811)	Rejected

* * *

CHICAGO RHYTHM KINGS (name changed from "Louisiana Rhythm Kings") April 8, 1928.

Personnel: Muggsy (cornet); Tesch (clarinet); Mezz (tenor sax); Sullivan (piano); Condon (banjo); Krupa (drums). Red McKenzie (vocal) on first side only.

THERE'LL BE SOME CHANGES MADE (C 1885)	Brunswick
I FOUND A NEW BABY (C 1886)	4001

* * *

MacKENZIE AND CONDON'S BOYS, Direction of Tesch. April 28, 1928.

Personnel: Tesch (clarinet and alto sax); Rod Cless (alto sax); Mezz (tenor sax); Sullivan (piano); Condon (banjo); Krupa (drums). (C 1906 A was issued on UHCA 61-62 from a test pressing.)

SINGIN' THE BLUES (C 1905 A & B)	Rejected
JAZZ ME BLUES (C 1906 A & B)	Rejected

* * *

LOUISIANA RHYTHM KINGS. May 2, 1928.

Personnel: Eddie Condon is a certainty. Probably the same group as for Brunswick 4001. Note the "C" master numbers are consecutive with the three-reed session above, although file cards give dates four days apart. "E" numbers are apparently New York renumberings of the Chicago "C" masters. God knows who Elinor Charier is; Condon doesn't.

BABY WON'T YOU PLEASE COME HOME vocal by Eddie Condon	(C 1907 A & B) (E 7348W A & B)	Scheduled for Vocalion 15692
BABY WON'T YOU PLEASE COME HOME vocal by Elinor Charier	(C 1908)	Test
FRIAR'S POINT SHUFFLE	(C 1909 A & B) (E 7350W A & B)	Scheduled for Vocalion 15692

* * *

Recorded for Okeh in New York:

EDDIE CONLON'S ORCHESTRA (Probably meant to be "Eddie Condon's Footwarmers" for Okeh)

Personnel: Tesch (clarinet and alto sax); Sullivan (piano); Condon (banjo); Krupa (drums). Indiana was issued on Australian Parlophone-Capitol A-2667. Eddie Condon is vocalist.

OH BABY (401034)	Rejected
INDIANA (401035)	Rejected

NEW RECORDS

EDMOND HALL — Blue Note 17, 18
Celeste Quartet

CELESTIAL EXPRESS
PROFOUNDLY BLUE

EDMOND HALL BLUES
JAMMIN' IN FOUR

Edmond Hall, clarinet; Meade "Lux" Lewis, celeste; Charlie Christian, guitar; Israel Crosby, bass.

Blue Note's newest twelve-inch releases were recorded by an unusual quartet under the leadership of Meade "Lux" Lewis, who plays celeste instead of piano on all the four sides. Edmond Hall is titular leader; no doubt because that fine clarinetist, whose recorded work has been too brief and infrequent, will probably be the discs' chief attraction for most buyers.

These records are quite different from ordinary quartet music featuring clarinet solos with a conventional rhythm section. The most important difference is the celeste, which Meade Lux has used before in his solo recording of Celeste Blues. On that occasion he approached the celeste as if it were a piano, transferring his boogie-woogie music directly to the high-pitched bell tones of the new instrument. That was fine; but the same technique could not be used for this session. Played like a piano in a rhythm section, the celeste would only be a thin and feeble substitute.

Realizing this, Lewis makes the celeste into a new voice. In the two slower (and better) sides, Edmond Hall Blues and Profoundly Blue, he uses his right hand only, picking out delicate chords and single-note phrases in the higher range of his instrument. Thus he helps Edmond Hall and Israel Crosby to produce refined jazz with a novel and attractive charm.

Israel Crosby's impressive bass, last heard to advantage several years ago in Krupa's Parlophones and Wilson's Brunswicks, is as important as anything else to the success of these records. With a fine, deep, even tone, excellent phrasing and perfect taste, he contributes a bass part which is just as important, especially in the slow pieces, as the clarinet or celeste. His repeated melodic figure in Edmond Hall Blues produces, with the other two instruments, a delightful and warming polyphony.

Charlie Christian, playing non-electric guitar on this date, contents himself with straight rhythm work except for a few single-string solos. As for Edmond Hall, we hope it isn't necessary to say very much about that astonishingly good clarinetist. He plays an effortless and basically New Orleans style, economical and melodically creative, with a sweet lyrical tone modified by his characteristic, slight growl. Firm attack and fine phrasing help make him one of the outstanding clarinets playing today. There's little evidence of all this on records, and Blue Note did well to give Hall a date.

The Hall Blues, best of the four sides, is in medium tempo, beginning with a charming clarinet improvisation in middle register. Crosby uses a supple and unhackneyed bass figure, while the celeste provides decorative counterpoint and the guitar unobtrusive

chords. Meade Lux plays a cute solo backed by Hall in low register.

Profoundly Blue, the second slow side, features a charming guitar-bass duet with celeste decor. Charlie Christian plays excellent single-string guitar, with only a few banalities, and Crosby's bass is highly original and tasteful.

The faster sides are a little weaker, since Meade Lux has to use both hands for harder swing, and Crosby's bass is more driving, less melodic. Celestial Express begins with Lewis' fast boogie celeste, becomes a straight fast blues when Hall comes in with a sharp attack. Christian takes a guitar solo while Hall retreats to low register, and the last solo is a long celeste passage with beautiful backing on the bass. Jammin' In Four is also fast blues, with solos by all four men. Christian's part here is a little weak, not fatally so.

Records like these, neither old-time jazz nor the corrupt "modern" variety, show a sincere attempt to achieve interesting results with the best talent available today.

SIDNEY BECHET Vi 27337
and his New Orleans Feetwarmers

EGYPTIAN FANTASY
SLIPPIN' AND SLIDIN'

Henry Allen, trumpet; J.C. Higginbotham, trombone; Sidney Bechet, clarinet and soprano sax, James Tolliver, piano; Wellman Braud, bass; James Heard, drums.

Egyptian Fantasy is credited to Sidney Bechet and John D. Reid, but Mr. Reid, the collector who deserves much of the credit for Bechet's Victor record dates, informs us that it was the theme song which introduced the Original Creole Band's vaudeville act. According to Wellman Braud, who was playing in Chicago at the time, the low-register clarinet introduction was first played by George Baquet. Later Big Eye Louis joined the Original Creole Band, and (Braud recalls) played it better. In this, the only recorded version of the tune, three fine New Orleans men work together admirably, and with excellent support from the others, to create good music in an effective atmosphere. The material isn't extraordinary -- "exotic" rhythms and melody, of a rather banal type -- but so well put together and played, by this small "New Orleans" group, that it makes one of Bechet's best Victors.

The Fantasy opens with Bechet's clarinet (he plays no soprano on this side) playing the theme with quiet restraint against the rhythm of bass and drums. Then Allen takes over the lead, Bechet accompanying him with a rather fantastic obbligato. From there on it's three-way ensemble (Higginbotham's part is unobtrusive, neither his tone nor his style being well suited to the music), with Bechet alternately taking part or playing beautiful breaks. The ending returns to the original theme and rhythm, with a slightly pretentious clarinet part which isn't out of character with the piece itself.

Bechet plays beautiful clarinet throughout, and his sensitive and restrained ensemble work should be a model; but the prize for the date should go to Henry Allen, who rises far above his usual form to play superb New Orleans horn --far better, for instance, than he did in the "New Orleans" album. Even in the second chorus, where he has a straight lead to deliver, his tone is superb, his phrasing relaxed and tasteful. Further on he plays a powerful, burr-toned New Orleans horn, a little more reminiscent of Tommy Ladnier on the Mezzrow recordings than of most of Allen's own work. Perhaps the lesson is that the trumpet must regain its original place in the jazz ensemble -- the lead -- in order to regain the qualities of the early trumpet players.

Besides Bechet and Allen, credit must go to J. C. Heard, the drummer, and especially to Wellman Braud for his superb bass playing. The reverse of the record is a sad effort, melodically cheap to begin with, in which nobody plays particularly well.

ART TATUM — De 8526
and his Band

WEE BABY BLUES
BATTERY BOUNCE

Art Tatum, piano; Joe Thomas, trumpet; Edmond Hall, clarinet; Johnny Collins, guitar; Billy Taylor, bass; Eddie Dougherty, drums; Joe Turner, vocal.

These first two sides from Art Tatum's pickup recording session are pleasant and musical; effective examples of how much better Tatum can play when his flights of imagination are controlled by the steady beat of a rhythm section and the requirements of band jazz. Wee Baby, a blues credited to and sung by Joe Turner, begins with a chorus of solo piano, with a restrained rhythm backing. Tatum's blues are neither pure not simple; but beautifully played with an enchanting touch, perfect phrasing and highly original conceptions. Turner sings some of his familiar blues verses in a slow, relaxed mood, with backgrounds by Hall, Tatum, Thomas and the band.

Battery Bounce, a fast blues, begins with some artificial boogie-woogie (here Tatum is out of his element entirely), and stars Edmond Hall in three fine solo choruses. Joe Thomas plays trumpet with power and taste; the closing ensemble is jammed, a bit rough but excited.

REX STEWART — BB 11057
and Orchestra

LINGER AWHILE
MOBILE BAY

Rex Stewart begins the series of solos which constitutes Linger Awhile with a rather disconnected muted chorus. Next is the piano, played in a thin and broken style which doesn't sound like Ellington. Then Ben Webster throws his weight around in a disagreeably violent way before Lawrence Brown's very unusual low-range muted trombone spot. Rex's horn and Blanton's bass highlight the conclusion of a below-average side.

Mobile Bay is more interesting, especially because it invites comparison with the similar Mobile Blues recorded for Vocalion by an Ellington small band with Cootie Williams on trumpet. Both Mobiles are blues, played mostly on trumpet. Cootie's was in his tricky but congenial plunger style, with much of the real blues feeling. Rex, after a similar beginning, plays his broad-toned open horn, with the characteristic tricks of intonation and attack. The Williams version reminded us more of the way hot trumpet used to be played; Rex is working his way in another direction.

JIMMY YANCEY — BB 8630
Blues singer with piano

DEATH LETTER BLUES
CRYING MY SLEEP

On this new Bluebird release Jimmy Yancey plays piano merely as accompaniment to his own singing, with a few solo choruses on each side. Death Letter Blues, is, of course, the same familiar blues as the I Received A Letter recorded last year for Vocalion by Yancey and singer Faber Smith. Here, compelled to divide his attention, Yancey plays less exciting piano than on the Vocalion; and on Crying he even neglects the steady beat which he had always been so faithful to. There's good piano on both these sides; but for the best Yancey, which is wonderful, stick to the Solo Art and Victor piano solos.

CLARENCE PROFIT TRIO — De 8527

AZURE
DARK EYES

Profit's trio -- piano, guitar and bass -- delivers neat, unobtrusively pleasant performances of a wide variety of music. These are two good examples: Ellington's Azure worked into what is almost a new tune, and the Russian song Dark Eyes pleasantly swung.

Profit's piano is much less outstanding on these sides than in his piano solos; but he and guitarist Jimmy Shirley both play sensitive refined swing. You might say that this is the kind of music the French Hot Club's Quintette tries to play, with less success.

DUKE ELLINGTON Vi 27326
and his Famous Orchestra

FLAMINGO
THE GIRL IN MY DREAMS TRIES TO LOOK LIKE YOU

In spite of a Herb Jeffries vocal, Flamingo is not a commercial effort. It's a colorfully orchestrated (and beautifully performed) Ellington "tone poem". The rather difficult vocal part is not a song, but rather carries the theme of the music. If the same part had been carried by one of the horns, the result would have been a better -- perhaps a less saleable -- record. Lawrence Brown with high register trombone, Johnny Hodges with his sweet, plaintive sax tone, contribute solo voices. The coupling is a ballad composed by Duke's son Mercer, also sung by Jeffries. Like many of Duke's own light compositions, this is more original than the run-of-the-mill pop tunes, and so unlikely to reach hit proportions. Ben Webster has an agreeable tenor solo, and Rex's trumpet is featured at the end.

EARL HINES BB 11065
and his Orchestra

JELLY, JELLY
I'M FALLING FOR YOU

Jelly, Jelly, an uneven blues, opens with a brilliant chorus of Hines' piano, goes on with an alto sax solo, and features a few good vocal choruses by Billy Eckstein, curiously backed by drag rhythm and an electric guitar. A banal arranged brass passage concludes the record, with tasteless clarinet obbligato (not Omer Simeon, we hope -- but fear the worst).

ARTIE SHAW Vi 27343
and his Orchestra

PYRAMID
THIS IS ROMANCE

Pyramid is the attractive theme which Juan Tizol used for a Duke Ellington piece, playing it mournfully on his valve trombone. Artie Shaw's version swings more, in the Shaw Beguine manner; but the leader spoils a promising arrangement with his annoying high-register squeals.

JIMMIE LUNCEFORD Co 35967
and his Orchestra

FLIGHT OF THE JITTERBUG
OKAY FOR BABY

Jitterbug features alto saxist Willie Smith in some fancy gyrations for novelty's sake. The little Lunceford sax star can do infinitely better than this, musically, when he has the chance. Okay For Baby is the Benny Carter composition, an effective utilization of the mass of a fifteen-man band to produce a heavy, dragging swing. Solos blend well with the ensemble and the total effect is to remind one of Tuxedo Junction.

BENNY GOODMAN BB 11956
and his Orchestra

IT HAD TO BE YOU
MY HONEY'S LOVING ARMS

My Honey's Lovin' Arms, recorded for Victor only a few years ago, was one of the infrequent Goodman records to feature a fair sample of Jess Stacy's solo piano. Besides a good Stacy chorus the side, now reissued on Bluebird, features plenty of Goodman clarinet and some brass ensembles excellently arranged and played. A few bars of Bud Freeman's tenor precede the piano solo.

It Had To Be You, which backs the reissue, is less interesting; a shorter Stacy spot, some better Goodman clarinet, are the high spots.

LOUIS JORDAN De 8525
and his Tympany Five

PINETOP'S BOOGIE WOOGIE
T-BONE BLUES

Jordan's little Harlem combination twists Pinetop's Boogie Woogie into a cheap, flashy pattern just as heedlessly as the countless white bands which have suddenly taken up something called "Boogie Woogie". Forsaking the real meaning and vital music of its namesake, this B.W. would be entirely worthless jive if it weren't for Jordan's genuine talent as an alto saxist.

Jazz Classics

by Robert Quinlisk

CLARENCE WILLIAMS' Co 35957
Blue Five

MANDY, MAKE UP YOUR MIND
I'M A LITTLE BLACKBIRD

Louis Armstrong, cornet; Charlie Irvis, trombone; Sidney Bechet, soprano sax and sarrusophone; Clarence Williams, piano; Buddy Christian, banjo; Eva Taylor, vocals.

Dubbed from the original Okeh recordings of December, 1924, this is one of the most significant of the Columbia reissues. Significant because it's one of the dreaded "collectors' items" -- fine and important jazz which is likely to sound "dated" to swing-accustomed ears today.

Evidence of such a response is already available in some review columns -- evidence of the work that has still to be done before some of the loose ends of the jazz tradition are put in their proper place. There are still plenty of musicians who knock themselves out over the Blue Five Everybody Loves My Baby or the Oliver Canal Street. It takes a critic to call the Oliver corny or the Williams dated.

Actually some of Armstrong's and Bechet's best playing is on the Blue Five records, not to mention their incalculable value as fine early examples of New Orleans ensemble. In spite of the bad vocals which are sometimes bringdowns, the Blue Fives are exciting and beautiful records. Too bad that the first two sides reissued by Columbia are not the best of the lot; but if that means (as it may) that a Blue Five album is in the offing, so much the better. Meanwhile collectors can listen to this record, buy it and plug it, to insure that more records of this type will be reissued together with the welcome and expected standard items.

Both Mandy and Blackbird are commercial show tunes; but except for the short vocal on each side, the performances are unexceptionably hot. The verse of Blackbird is played more or less straight in improvised ensemble style. Bechet's soprano leads the first chorus; Sidney played, then, almost exactly as he does today. Armstrong takes back the lead in the second chorus. Then comes that disappointing Eva Taylor vocal, and the ending is all ensemble: Louis' clear cornet lead, Irvis' solid trombone backing, and Bechet's virile soprano decoration. The rhythm of banjo and piano, as in the Armstrong Hot Five, is very adequate, leaving it up to the horns to swing the music.

Mandy begins with a long, beautiful ride by Louis' cornet, backed mostly

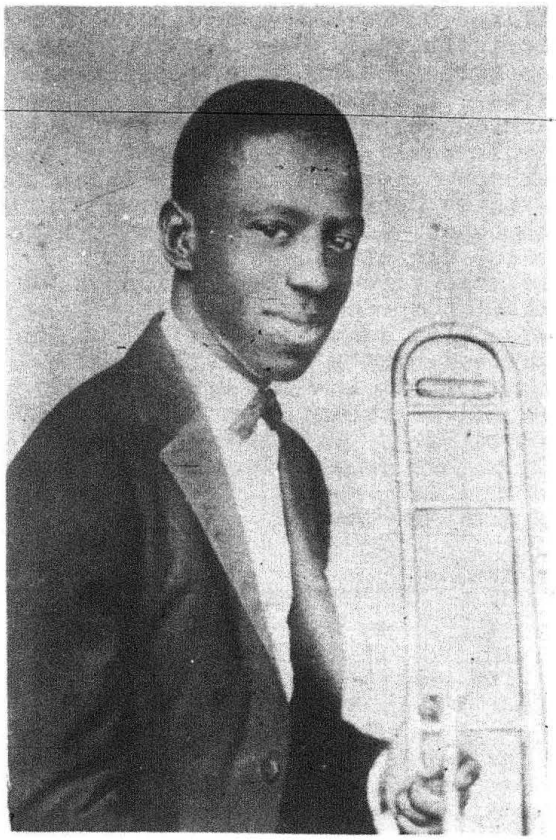


Photo from Buddy Christian

CHARLIE IRVIS

by Irvis. Louis' job here is to play the lead on the tune, and he does it perfectly, injecting his own music into it only by means of characteristic minor changes of phrasing, tone and attack. Eva sings; and then comes the comic touch. Bechet puts down his soprano and plays a sarrusophone, for his one and only time. The sarrusophone is a grotesquely unwieldy bass instrument which sounds very much like a tuba. Bechet manages to play an agile solo on this monster, while Armstrong contributes a light cornet part in the background. The exciting final ensemble has Armstrong and Irvis in their usual positions, while Bechet keeps up a slightly shaky melodic part in subterranean tones.

LOUIS ARMSTRONG and his Savoy Ballroom Five — Co 35879

BEAU KOO JACK -

Louis Armstrong, trumpet; Fred Robinson, trombone; Don Redman, alto; Jimmy Strong, tenor; Earl Hines, piano; Mancy Cara, banjo; Zutty Singleton, drums.

MAHOGANY HALL STOMP

Louis Armstrong, trumpet; J.C. Higginbotham, trombone; Charlie Holmes, alto; Lonnie Johnson, guitar; and others.

This, on the other hand, is "standard" Armstrong: electrically recorded five years later, larger bands and arrangements. The original Okeh 8680 was pretty widely distributed, and both sides have been adequately discussed and praised for years. Don't misunderstand me: in many ways this is a better record than the Blue Five reviewed above, it's a great pleasure to see it reinstated in the catalog, and a beginner, given his choice of the two, should probably pick this one.

Mahogany Hall Stomp was recorded March 5, 1929, by the same pick-up band (mostly Luis Russell's) that made the famous I Can't Give You Anything But Love. These were Louis' first sides under his own name with a band of such size, and his only ones until he began using Carroll Dickerson's orchestra for recording dates. But the Mahogany Hall band is only slightly larger than the Savoy Five group, and the music is freer than in many of Redman's hoity arrangements for the latter group.

Mahogany Hall Stomp, a composition of Clarence Williams, begins with a long, confident, clearly delineated trumpet solo, played in front of a quiet reed section with characteristic fragments of Higginbotham trombone jutting out behind. After Louis, Charlie Holmes plays a light, fluid alto solo and Lonnie Johnson, blues guitarist extraordinary, takes a few bars of rotating phrases. The spotlight returns to Armstrong, who uses a mute -- not to trick out his tone, but to confine and shade it -- during his second solo. Backed by Pop Foster's pounding string bass and rolling guitar phrases, Louis gives his first twelve bars the same riding quality as his opening solo, then holds one high note for twelve bars and turns to a little wind-up figure to introduce Higginbotham's trombone solo. This, legato but savage, uses an unusual tone, and characteristic line and phrasing, to cram plenty of music into a few bars. Then Louis returns to lead the band out on open horn.

Beau Koo Jack is credited to Alex Hill and Louis Armstrong, and this arrangement is supposed to have been made by Hill, not Don Redman. Besides this version (recorded for Okeh December 5, 1929), the tune was waxed on Victor by Earl Hines, on Brunswick by Omer Simeon. Armstrong's playing, which was a little tight on Mahogany Hall, is entirely admirable here. Even in the complex arranged passages Louis' lead is relaxed and well-phrased, his tone broad and with a fine edge. After a plethora of fancy writing comes a chorus with breaks -- by Redman, Robinson and Hines -- and then a full solo by Redman in his thin and, I insist, inadequate style. Earl Hines takes a terrific wind-up for his short solo without losing the beat, and before they reach the arranged conclusion Louis has an extraordinarily heated solo against broken rhythm, playing lead and breaks with immense ingenuity. Don't miss Zutty's drumming throughout the side. This is one of the fancier Savoy Five records, in which the seven-piece outfit plays its arrangements with much drive and virtuosity.

VICTORIA SPIVEY — BB 8619
Blues Singer with orchestra

MOANING THE BLUES
BLOOD HOUND BLUES

Accompaniment by Henry Allen, trumpet; J. C. Higginbotham, trombone; Charlie Holmes, alto and soprano; Will Johnson, guitar; Pop Foster, bass.

Bluebird springs a surprising and worthwhile reissue on its race list--two sides recorded by Victoria Spivey about ten years ago, with a driving, hot accompaniment by five men from the then great Luis Russell band. These sides are obscure enough to be omitted from the last Hot Discography, though they're not unfamiliar to collectors. The sides were mentioned and their personnel indicated, some years ago in Hot Jazz by George Beall; all the musicians, with the possible exception of Johnson, are easily identified by ear.

Spivey sings excellent blues, with a voice and melodic tendency rather like Ida Cox. The accompaniment is superb, a loose but unified ensemble flashing with exciting breaks and strongly swung by the bass and guitar.

FRANKIE TRUMBAUER and his Orchestra — Co 35956

CRYING ALL DAY
A GOOD MAN IS HARD TO FIND

Featuring Bix Beiderbecke, cornet; Bill Rank, trombone; Pee Wee Russell, clarinet; Frankie Trumbauer, alto sax; Joe Venuti, violin; Eddie Lang, guitar; Adrian Rollini, bass sax; and others.

The personnel of these Trumbauer sides is reprinted above as given on the Columbia label, with one change. Hot Discography and the Columbia reissue label say that Don Murray plays the clarinet on these sides, which were recorded October 25, 1927, at the same date as Bix's own Goose Pimples, Sorry and Since My Best Gal Turned Me Down. But Pee Wee Russell says he played clarinet on the Crying All Day session. The solo on that side sounds like Pee Wee to me, though on the records by Bix's Gang (Sorry, etc.) the clarinet seems to be Don Murray.

So much for personnel. This is a reissue of secondary importance, except for those who cling to the idea that Bix's sensitive tone and his fine phrasing make him a great hot man, whose least work should be preserved. For us others, these are just two not very hot sides by a band which is fresh from Paul Whiteman - and sounds it. Crying All Day, with a theme like Singin' The Blues, has a pretty, very attractive Bix chorus and that snatch of Russell clarinet, which isn't bad. Good Man is massacred by Trumbauer's unlistenable sax and Mr. Joe Venuti. Better listening are Bix's plaintive improvisation on the theme, and Pee Wee's curious solo.

In my next column or two, I shall review the Columbia reissue albums of Frank Teschemacher, Duke Ellington, and Bix Beiderbecke, as well as the "Hot Trombones" album to be released soon.

This, with a few reviews of single releases, will bring this column up to date at last, as far as the Columbia reissues are concerned. I hope to find space, in future issues, to devote to older reissues on other labels.

The following Columbia reissues will not be reviewed. I was unable to review them when they first came out, and can't go back to them now:

HENRY ALLEN — Rug Cutter Swing / House In Harlem For Sale

BUSTER BAILEY — Call Of The Delta / Shanghai Shuffle

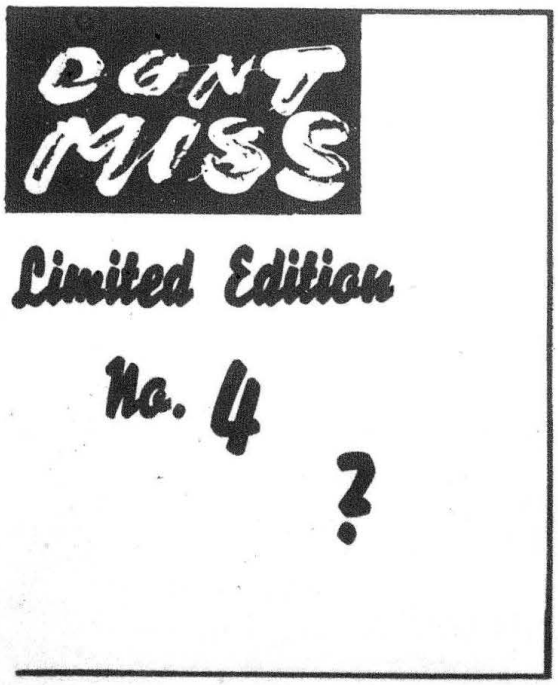
DUKE ELLINGTON — Big House Blues / Rocky Mountain Blues

DUKE ELLINGTON — Ducky Wucky / Swing Low

MIFF MOLE — Imagination / Feelin' No Pain

BENNY GOODMAN — Moonglow / Why Couldn't It Be Poor Little Me

GLENN MILLER — Solo Hop / In A Little Spanish Town



READERS' COMMENTS

Eshowe, Zululand, South Africa...

Your issue of July 26, 1940, was kindly sent to me by a fellow collector, and I found the magazine most interesting, and one of the best I have seen for the record collector.

I am a collector from England, having been in this country for four years. Have just on 1,250 records. Will be writing you later to clear up some queries for me, unless I find them already answered in the issues you send me.

Best wishes to your paper.

M.S. Hunter

Camp Edwards, Massachusetts...

Your latest issues have been really swell... Charlie Miller's profile of George Avakian was fine, and George Beall's article on trumpet players inexpressibly marvelous and very valuable. It is, however, ironical that these men are either dead, retired, or failing badly. Wouldn't it be valuable to follow up that article with one on underestimated musicians today? Marty Marsala, Rod Cless, Art Hodes, Sam Price, Danny Polo and others deserve real credit for their musical efforts.

I think that despite the swing craze, jazz has not deteriorated as much as most collectors would have us believe. It's simply a case where propaganda by such men as Charles E. Smith, Fred Ramsey and Hugues Panassie has led the listening public back to the jazz of the 1920's and early 30's. Obviously these men have much evidence in support of their views, but while I believe that anyone who overlooks the jazz of that period misses a lot, I doubt the sincerity of anyone who states that all best jazz was created then, and calls the present-day jazz "jive". I like Earl Hines, but Art Hodes and Jess Stacy should not be overlooked. The best of the jazz of the past has terrific kicks for me, and so does today's jazz.

The one discordant note in your magazine still is Quinlisk's burbling. Aside from objecting to his descending to the new popular indoor sport of knocking Hawkins, I particularly objected to his harsh criticism of Henderson's band. "Peppy blue syncopation!" The jerk who thought that one up for the "Chicago Defender" should listen to Horace Heidt. Sure, some of Henderson's records were lousy. So were some of Louis', Duke's, and Luis Russell's. But over a period of time, all those groups produced some of the best jazz on record, so why gripe about the lemons that they turn out occasionally?

In closing, I'd like to congratulate you on your recent covers. The pictures by Romaine of Hodes and Tough were particularly good. And in spite of what I and others say, don't give up Mr.Q. Occasionally he makes sense.

Ted Chandler

Southampton, England...

J.I. is the finest jazz magazine in the world. Keep on as at present, and don't worry about the commercial efforts of Messrs. Goodman, Miller and company.

I should be delighted to hear from any collector of race records who has a few minutes to spare for correspondence with me. Would you be kind enough to print this request? Apart from race artists, I collect Armstrong, Dodds, Noone, Bechet, J.R. Morton, Ellington and most "New Orleans" discs.

Albert J. McCarthy

(EDITOR'S NOTE: Mr. McCarthy's address is 14, Colebrook Avenue, Shirley, Southampton, England.)

Sandy Bay, Tasmania...

I have just received a copy of your magazine from a friend of mine who is touring America, and I wish to congratulate you on the finest, most uncommercial swing magazine on the market.

I'd like to hear from some of your readers, so I'll give you an idea of my tastes. I'm one of those blokes who wish they had been born in New Orleans in 1900, instead of the island of Tasmania in 1920. My favorite musicians are Louis Armstrong, Muggsy Spanier, Tommy Ladnier, Johnny Dodds, Jimmie Noone, Tesch, Bix, Bud Freeman and Joe Sullivan. Favorite recordings -- Louis Armstrong's Potato Head Blues and Big Butter and Egg Man.

Well, here's where I sign off. How's about a few letters, fellers?

Alex J. Reid

(EDITOR'S NOTE: Mr. Reid's address is 6 St. Canice Ave, Sandy Bay, Tasmania.)

New York City...

Congratulations to William C. Love for his contribution to the Safety Valve. It seems to me that someone was needed to champion trumpet player Yank Lawson.

However, let Mr. Love not forget that some of Lawson's most penetrating stuff is on the Bob Cats' record of Five Point Blues.

Incidentally, I'd like someone to get busy and break out a yarn about my namesake, James P. Johnson. Not enough is known about this fine pianist.

Robert A. Johnson

Washington D.C...

JAZZ INFORMATION is getting better all the time. At times it acts like a capricious woman who is not on time for her dates, but her admirers are conscious of her beauty and don't mind waiting for her.

Nesuhi Ertegun

New York City...

I think the mag is great, but feel you should key it a bit more to those who are first beginning to listen to this music. Your reviews on folk blues are terrific, and don't stint yourself for space when they're good enough to yell about.

More and more success to a really important music magazine.

H. Lessin

JIMMIE NOONE

(Continued from Page 12)

ception which ruled the interpretations.

In conclusion, may I express the hope that a recording company will record Jimmie Noone again, and not only a few sides. Life is strange: while he was living, Teschemacher was hardly ever recorded, and now that he is dead see all this noise concerning him, all these articles written about him nowadays. Regarding Jimmie Noone, who is a far greater clarinetist than Teschemacher ever was, he is still with us and he could play for the joy of our ears; but hardly anybody cares to listen to him. What will be the use of complaining, when he is gone, about the very small number of records Jimmie made, and to have missed listening to his music when he was alive!

THE SAFETY VALVE

(Continued from Page 17)

not Billy Banks, sings the new version of Oh Peter! Yet he must have listened to the vocal, for he analyzes the background. The fact that Allen sings on this master made it desirable to use one of the two other Allen-vocal Rhythmakers titles, and Who Stole The Lock was, in my opinion, the best of all our Rhythmakers second masters. So that made the coupling an ideal starter for releases by the Rhythmakers.

Maybe it all doesn't matter. But doubts as expressed by Love and Quinlisk should be answered. I hope this does it.

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